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THE ANNE FARNSWORTH COLLECTION

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OF

OIL PAINTINGS, TAPESTRIES AND FABRICS

TO BE SOLD BY HER ORDER

Same Collection

PUBLIC SALE NO. 2389

AT UNRESTRICTED PUBLIC AUCTION

SATURDAY AFTERNOON, FEBRUARY 26TH, 1944

AT 3:30 O'CLOCK

PLAZA ART GALLERIES, INC.

9-11 EAST 59TH STREET, NEW YORK

Telephones: VOLUNTEER 5—0060-0061

28
31 bought later

THE ANNE FARNSWORTH COLLECTION

OF

OIL PAINTINGS, TAPESTRIES AND FABRICS

TO BE SOLD BY HER ORDER

AT UNRESTRICTED PUBLIC AUCTION

SATURDAY AFTERNOON, FEBRUARY 26TH, 1944

AT 3:30 O'CLOCK

ON EXHIBITION

MONDAY, FEBRUARY 21ST, AND UNTIL TIME OF SALE

From 9 A. M. to 5:30 P. M.

SALES CONDUCTED BY

EDWARD P. AND WILLIAM H. O'REILLY, AUCTIONEERS

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser

5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of descriptions, at the buyer's expense and risk, within Two Days from the purchase; if they are not removed in this time, the purchase may be cancelled at discretion of Auctioneer; The Plaza Art Galleries, Inc. assumes no responsibility for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

6. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any prson will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify The Plaza Art Galleries, Inc. of such loss.

7. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

8. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.

10. Unless the sale is advertised and announced as absolute and unrestricted, owners reserve the right to bid.

11. All claims must be made within 10 days after sale.

12. Shipping, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on their part for the acts and charges of the parties engaged for such service.

13. Records: In any dispute as to the amount of a bid, the records of The Plaza Art Galleries, Inc. shall be accepted and considered by the bidder as final and correct. This bid shall in all cases be accepted by both buyer and seller as the value against which all claim for losses or damages shall lie.

14. In lots where quantities are specified, articles are sold at so much each.

15. Unless exempt from the payment thereof, the buyer will be required to pay the Federal Excise Tax, effective October 1, 1941, equivalent to 10 per centum of the price for which so sold on "all articles commonly or commercially known as jewelry, whether real or imitation; pearls, precious or semi-precious stones and imitations thereof; articles made of, or ornamented, mounted or fitted with precious metals or imitations thereof; watches and clocks and cases and movements therefor; gold, gold-plated, silver, silver-plated or sterling flatware or hollow ware, etc." Also on "articles made of fur on the hide or pelt, and articles of which such fur is the component material of chief value."

16. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

E. P. and W. H. O'REILLY, Auctioneers

SATURDAY, FEBRUARY 26TH, 1944, AT 3:30 P. M.

THE ANNE FARNSWORTH COLLECTION

100

ARTIST UNKNOWN

1. PORTRAIT OF A MAN
Framed. Canvas: 16 inches x 14 inches

85

PHILIPS WOUWERMAN
DUTCH: 1614-1668

2. BATTLE SCENE
Framed. Canvas: 12½ inches x 16½ inches

ADOLPHE JOSEPH MONTICELLI
FRENCH: 1824-1886

100

3. EQUESTRIENNE
Framed. Panel: 14 inches x 6½ inches
Collection: George A. Hearn, New York.
Catalog of Distinguished Artists in the Collection of the late George A. Hearn, New York, 1932, No. 15.

SCHOOL OF HOPPNER
ENGLISH: EIGHTEENTH CENTURY

150

4. FULL-LENGTH PORTRAIT OF A LADY
Framed. Canvas:

FRANS FRANCKEN (The Younger)

Flemish: 1581-1642

5. THE RETURN OF THE PRODIGAL

Framed. Cradled Panel: 13 inches x 17½ inches

Collection: Frederick Bucher, New York.

FRANCOIS CLOUET (After)

French: 1510-1572

6. PORTRAIT OF ELIZABETH OF AUSTRIA, QUEEN OF FRANCE. WIFE OF CHARLES IX

Framed. Panel: 22 inches x 19 inches

100

JONATHAN RICHARDSON

English: 1665-1745

7. PORTRAIT OF SIR ROBERT WALPOLE, EARL OF OXFORD (1676-1746)

Framed Canvas: 16 inches x 13 inches

Collection: Comte de Suzannet, Paris.

325

PIETER MEERTE

BRUSSELS: 1619-1669

8. PORTRAIT OF A LADY

Framed. Cradled Panel: 30 inches x 25 inches

230

HENDRICK STEENWYCK

ANTWERP: 1580-1649

9. ST. JEROME IN HIS STUDY

Framed. Panel: 12 inches x 17 inches

ANTOINE CARON

FRENCH: 1521-1599

10. PORTRAIT OF A NOBLE (PRESUMED TO BE A PORTRAIT OF ERARD DELIVERON, BARON DE BOURBON)

Framed. Cradled Panel: 18 inches x 14½ inches

Collections: Edward Lacombe, Paris.
Adolph Mersch, Berlin.
Francis Kleinberger, New York.
Geo. A. Hearn, New York.

ΦΙΛΕΙΝ ΚΑΙ ΜΙΣΕΙΝ.
ÆTATIS SVÆ 26. 1581

2300

GILBERT STUART (MANNER OF)

AMERICAN: 1754-1828

11. PORTRAIT OF GEORGE WASHINGTON

Framed. Canvas: 30 inches x 25 inches

250

GABRIEL METSU

DUTCH: 1629-1667

12. THE MORNING VISIT

Framed. Canvas: 23 inches x 21 inches

[ILLUSTRATED]

225

CORNELIS JANSSENS

English School: 1593-1664

13. PORTRAIT OF QUEEN HENRIETTA MARIA, THE WIFE OF KING CHARLES I (1609-1669)

Framed. Canvas: 36 inches x 28 inches

Collection: Brig. General W. E. G. Lytton-Bulwer, Norwich, England.

850

FRANCOIS CLOUET

FRENCH: 1510-1572

14. PORTRAIT OF CHARLES IX

Framed. Panel: 14 inches x 8 inches

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723-1792

15. PORTRAIT OF LADY STANHOPE

Framed. Canvas: 29 inches x 23 inches

Collections: Lord Craven, Brookhampton Park, Cheltenham.
Lady Craven, Great Granddaughter of Charles Craven.
Messrs Hogarth, Grosvenor Sq., West, London.
W. H. Fuller, New York, 1898.

PEETER BRUEGHEL (The Elder)

Flemish: 1525-1570

16. THE TWO VILLAGERS (Circa 1568)

Framed. Circular Panel: Diameter, 9½ inches

PEETER BRUEGHEL.

17. PAIR OF WROUGHT SILVER CANDLESTICKS
Spanish, XVII Century
Unusually fine silver filigree base and floral ornament, studded with rock crystal, center post of silver with crystal prisms, bobeches and candle holders.

18. PAIR OF SHEFFIELD CANDELABRA *English*
Fitted with four scrolled-branch removable candle arms.

19. APRICOT SILK VELVET HANGING *Venetian*
Panel of rich apricot velvet, trimmed with gold galloon.

20. GOLD BROCADED CRIMSON SILK DAMASK COVERLET *Venetian, XVIII Century*
Large conventionalized medallions of fruits and flowers in gold brocade on a crimson damask ground.

21. GOLD BROCADED CRIMSON SILK DAMASK COVERLET *Venetian, XVIII Century*

Companion to preceding.

22. SILVER EMBROIDERED CRIMSON SATIN CHASUBLE *Venetian, XVIII Century*

Beautifully drawn pattern of trailing leaf scrolls and flowers embroidered in silver on a rich crimson satin ground.

23. GREEN JARDINIERE VELVET PANEL *Venetian, XVIII Century*

Regular pattern of conventionalized floral medallions.

24. RENAISSANCE TAPESTRY PANEL *Brussels, circa* 1650

Probably a scene from The History of Niobe and Latona. This fragment is evidently the left side portion of a large panel and represents the colonnade of a Romanesque temple through which several women are passing.

Height, 8 feet 11 inches; width, 1 foot 9 inches

25. FLEMISH TAPESTRY PANEL *XVII Century*

"VERTUMNUS AND POMONA"

In the foreground Pomona is seated with an attendant while Vertumnus approaches her at the left, between them is a greyhound looking up at its master; immediately behind two other women are looking on.

Height, 8 feet 10 inches; width, 6 feet

[ILLUSTRATED]

26. GREEN CUT VELVET HANGING *Venetian*

Regular pattern of geometric diamonds cut on a field of lighter shade; trimmed with gold galloon.

27. UNUSUAL NEEDLEPOINT AND GOLD EMBROIDERED HANGING *XVII Century*

Regular pattern of floral medallions in silk needlework, framed by wavy bands of appliqued gold chain-stitched galloon. Size, 2 feet 11 inches x 7 feet 2 inches

28. RENAISSANCE TAPESTRY PANEL

Florentine, XVI Century

Fine composition of fruit clusters and masks within an "architectural" frame. Inscribed: "Fato Prudentia Minor." Signed with the Florentine mark and at lower right the mark of Jean Rost. Size, 8 feet 4 inches x 9 feet

[ILLUSTRATED]

29. FINE NEEDLEWORK CHASUBLE

Venetian, XVIII Century

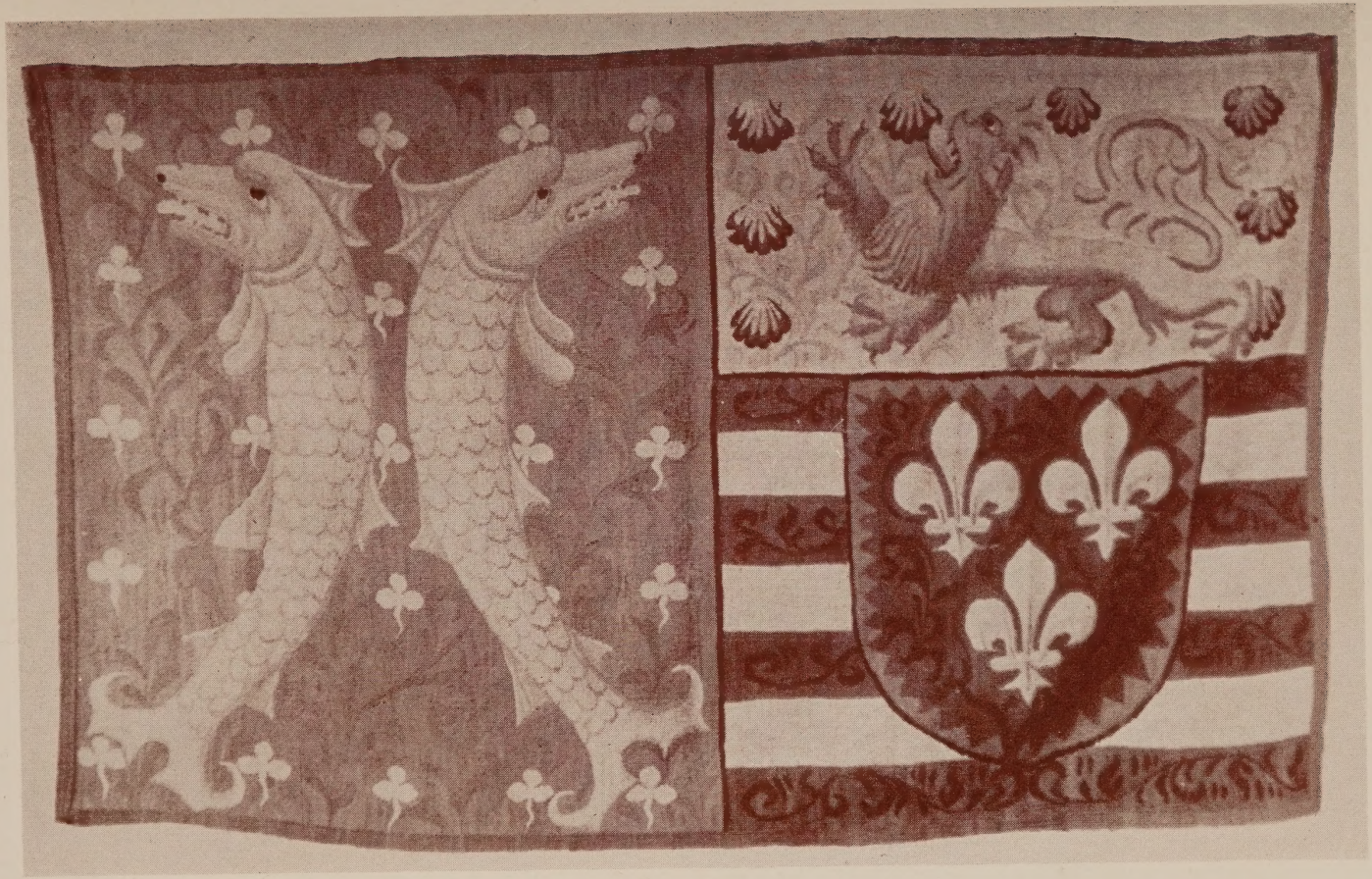
Beautifully worked motifs of flowers and birds in soft pastel shades on an old ivory ground; trimmed with silver galloon.

CFATO·PRYDEN
TIA MINOR

30. TAPESTRY PANEL WITH FRENCH HERALDIC DEVICES *Probably Aubusson, Circa* 1685

The field in three sections; the left represents two dolphins, probably the arms of Bar-le-duc; the right upper half a lion passant, the lower the three golden fleurs-de-lys of France.

Height, 2 feet 6 inches; width, 4 feet



bought in 1945 for 110

150 31. TAPESTRY THRONE FRONTAL WITH HERALDIC DEVICES *Probably Dutch, Late XVII Century*

Horizontal, the lower edge extended in a flaunt. Embellished with coat of arms on a blue-green ground, surmounted by a ducal crown and supported by griffins, occupies the central field. Height, 3 feet 8 inches; width, 4 feet 7 inches

32. GREEN SILK VELVET HANGING

Venetian, XVIII Century

100

Lustrous blue-green velvet, trimmed with a wide filigree silver galloon border. Size, 4 feet 4 inches x 9 feet 8 inches

33. SUPERB NEEDLEPOINT AND VELVET HANGING

Venetian, Late XVII Century

300

The entire design in silk and wool needlepoint, worked on a soft green silk velvet ground; trimmed with braided silk galloon.

[ILLUSTRATED]

34. LILLE TAPESTRY PANEL *Circa* 1750

"The Gypsy Fortune Teller"

Executed by Pieter Van Den Hecke after a cartoon by David Teniers. An upright narrow panel with five figures in a landscape. On level ground, below, overhung by a tree on the left, is a gypsy group.

Height, 8 feet 8 inches; width, 3 feet 2 inches

35. GROUP OF FIVE PANELS OF WHITE-FIGURED CRIMSON LAMPAS *Venetian*

White architave pattern in the Renaissance taste on a brilliant crimson ground About 37 yards, 24 inches wide

36. CRIMSON-FIGURED WHITE LAMPAS SPREAD *Venetian*

Formalized medallion pattern in crimson on a white ground; trimmed with red and white silk fringe.

A SERIES OF FOUR AUBUSSON TAPESTRY PANELS

Depicting Incidents in the Lives of Queen Zenobia of Palmyra and Aurelian, Emperor of Rome. Woven Circa 1750.

Zenobia, Queen of Palmyra, is one of the great heroines of antiquity. Her native name was Septimia Bathzabbai. This remarkable woman, famed for her beauty, her masculine energy and unusual power of mind was well fitted to be the consort of Odenathus, in his proud position os "Duke of the Orient"; during his lifetime she actively seconded his policies, and after his death in 266-267 A.D. she not only succeeded to his position but determined to surpass it, and make Palmyra, her kingdom, as well as mistress of the Roman Empire in the East.

Wahab-allath, her son by Odenathus, being still a boy, she took the reins of government into her own hands, but instead of allying herself with Rome, she struck out for independence. When Aurelian became Emperor in 270 he quickly realized that the policy of Zenobia was endangering the unity of the Empire. He instantly took measures. In the following year he marched through Asia Minor, and reached Antioch where Zenobia herself attempted to oppose his way. The attempt, however, proved unsuccessful, and the Queen and her forces retired in the direction of Emesa (now Höms), whence the road lay open to their native city. The Queen refused to yield to Aurelian's demand for surrender, and drew up her army at Emesa for the battle which was to decide her fate. In the end she was defeated, and fell back upon Palmyra across the desert. Thither Aurelian followed her and laid siege to the city. At the critical moment the Queen's courage failed her, and she fled to seek help from the Persian king; she was captured by Aurelian on the bank of the Euphrates, and her army capitulated. She was taken to Rome, where she lived, with her son, as a Roman matron.

37. AUBUSSON TAPESTRY PANEL *Circa* 1750

AURELIAN DEMANDING ODENATHUS TO GIVE UP THE NEUTRALITY OF PALMYRA TO THE ROMANS

Height, 9 feet 11 inches; width, 11 feet 2 inches

38. AUBUSSON TAPESTRY PANEL *Circa* 1750

AURELIAN DEMANDING THE SURRENDER OF PALMYRA BY ZENOBIA AND HER SON

Height, 9 feet 11 inches; width, 11 feet 2 inches

39. AUBUSSON TAPESTRY PANEL *Circa* 1750

THE FLIGHT OF ZENOBIA FROM EMESA FOLLOWED BY AURELIAN

Height, 9 feet 11 inches; width, 9 feet 10 inches

[ILLUSTRATED]

40. AUBUSSON TAPESTRY PANEL *Circa* 1750

ZENOBIA IS CAPTURED BY AURELIAN'S OFFICERS AND BROUGHT TO HIS CAMP

Height, 9 feet 11 inches; width, 10 feet 10 inches

41. AUBUSSON TAPESTRY PANEL *Circa* 1750

THE LAST STAND OF ODENATHUS, EMPEROR OF PALMYRA, AT EMESA, AGAINST THE ROMANS

A colorful, vigorously executed panel, depicting the siege of Emesa.

Height, 9 feet 11 inches; width, 11 feet 2 inches

NOTE:—Of the same series as the preceding set; the border of later design than the rest.

[ILLUSTRATED]

42. RED VELVET CHASUBLE WITH NEEDLEPOINT ORPHREY *Italian, XVII Century*

Rich wine-red silk velvet frames the orphrey of five Saints presented in panels of silk needlework.

43. BRUSSELS TAPESTRY PANEL *Circa* 1760

HERO AND LEANDER.

In the manner of Jan Leniers. The scene represents a landing place at the palace of Hero; Leander is seen swimming towards the steps where Hero awaits him with dry clothes. At the left, on clouds, two cupids direct Leander's course. Complete border.

Height, 7 feet 6 inches; width, 7 feet 8 inches

[ILLUSTRATED]

44. VELVET HANGING WITH EMBROIDERED APPLIQUED CREST *Venetian, XVIII Century*

Center panel of silvery green velvet, framed by wide border of olive green velvet; trimmed with gold galloon; lined.

45. RED CUT VELVET CORONATION ROBE *XVII Century*

Large conventional coronet and floral motifs connected by scrolled leaf bands cut on a gold ground; trimmed with tasseled fringe.

46. GOTHIC MILLE-FLEUR AND UNICORN TAPESTRY *Oudenarde, Circa* 1565

Superimposed on the mille-fleur field is a unicorn, representing Chastity; three doves, representing Fidelity; and 2 hawks, representing Chivalry.

Height, 3 feet 6 inches; width, 5 feet 9 inches

NOTE:—A noted tapestry of similar design is in the Cathedral of Angers.

[ILLUSTRATED]

E. P. and W. H. O'REILLY,
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